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## TREATMENT OF SUPPLEMENT DESIGNS.

PLATES 397 and 399.—Christmas designs for church and home decoration. The scrolls and crosses may be cut out of either cardboard or zinc, according to the size. A good effect is produced by placing them in front of crossed branches. Of course, any inscription desired may be used. A variety of lettering and initials is shown from which to select. In a text or inscription of any kind, the best result is produced by keeping the body of the lettering comparatively plain, with initial letters as elaborate as may be wished. The doves can be painted, wreaths and all, or the wreaths may be natural foliage laid over the edge of the picture. There are many ways in which natural materials may be advantageously combined. The cat-tail, with common wreath-work, shows one of these ways. Another suggestion is given by the combination of leaves and berries or acorns to form flowers. Many leaves might be used for this purpose, their varied tints helping to give value to the masses of green. Borders of leaves and berries, very rich in effect, may be made on strips of muslin or strong paper, and attached wherever desired. To fill a blank wall within a Gothic arch, the two groups of angels brought nearer together, with the cross and lilies rising from between them into the apex of the arch, will be found very effective. (See "The Time of Holly," page 18.)

Plate 398.—Panel of carved wood in the door of a cabinet in the South Kensington Museum.

Plate 400.—Design for a dessert plate—"Sweet peas." (See page 15.)

Plate 401.—Designs for cups, saucers, butter and tea-plates. In painting these, after outlining the design with a fine line of sepia or India ink, lay on the ground color, taking care not to let it run over the edges of the design. Keep the color even and smooth, and let it dry thoroughly. If any of the ground color appears on the surface left for the design, carefully remove it with a sharp knife.

## CUP-AND-SAUCER DESIGNS.

The "Morning-glories," upon a ground of celadon, may all be painted of one color, if preferred, or in a variety, such as the following: Rose pompadour, a light tint for the general tone, shaded with touches in a deeper tint of the same color; violet of iron, shaded with deep purple, using No. 108, with a touch of crimson lake added, for the stripes; permanent white (or the white of the china), shaded with a tint composed of white for the larger portion, a little warm gray, a very little apple green and mixing yellow, and just a touch of No. 108; the stripes in the white morning-glories may be made with deep purple, carmine No. 1, deep blue green, common blue, dark blue, or No. 108, either color used alone, as taste may suggest. Medium blue, shaded with dark blue, a little crimson lake added for the stripes, will also give a very pretty flower. For the leaves use No. 36 T, with apple green and mixing yellow added for lights, brown green No. 6, with 36 T and apple green, for shadows. Stems, mixing yellow, apple green, and a very little No. 36 T; for shadows, 36 T and apple green. Color the entire outer surface of the cup the same as the ground of the saucer; the inside of the cup can be tinted with any one of the colors used in the flowers, if color is preferred to the white surface of the porcelain. If the inside of the cup is colored, the centre of the saucer should match it.

For the "Cinquefoil" design, let the ground be deep blue green. Flowers, silver yellow, shaded with silver yellow, sepia, and No. 108, one third of each; centres of flowers, apple green and mixing yellow. Leaves, brown green No. 6, with about one-fourth emerald green added. Stems, brown green No. 6, shaded with No. 108. Shadows in leaves, brown green No. 6, with apple green

and 36 T. For lights use the same, with mixing yellow substituted for 36 T.

For the "Forget-me-not" design make the ground color steel gray. For flowers use turquoise blue shaded over the white ground; centres, mixing yellow shaded with orange yellow. For buds tipped with pink use deep blue green instead of turquoise blue, and for the pink tips use crimson lake, massing the two colors into each other where they meet. Some of the buds are entirely pink, some purple. For the green part of the buds, which is very light and yellowish, use emerald green and mixing yellow. Leaves, about one-fifth each of rich chrome, mixing yellow, and emerald green, and brown green No. 6 two-fifths, adding more emerald green and mixing yellow for lights, and a touch of No. 108 for shadows.

For the "Harebell" design make the ground Chinese yellow. Flowers, violet of iron on a ground of deep violet of gold. Leaves, apple green, and a little brown green No. 6; if too dark, add mixing yellow. Stems, very light.

## BUTTER-PLATE DESIGNS.

"Forget-me-nots and Lilies." Ground, steel gray. Lilies, white, with a little touch of orange yellow, shaded with ivory yellow, sepia, a very little of each, with gray No. 1 light, and in some places a touch of apple green. For the forget-me-nots, see the directions above for the third cup and saucer.

"Wild Rose." Ground, turquoise blue. Flowers, carmine No. 1, shaded with carmine No. 5, and a little rich purple. Centre, apple green, very light. Stamens, silver yellow and a little sepia or No. 108, where shading is needed. Leaves, apple green; brown green No. 6 and apple green for lights. For shadows and stems and thorns, violet of iron.

"Oxalis." Ground, steel gray. Flowers, carmine No. 1, with a very little violet of iron added; for the dark streak use rich purple. Leaves, rich chrome and apple green; rich chrome for shading.

## TEA-PLATE DESIGNS.

"Anemone." Ground, light coffee. Flowers, violet of iron and rich blue, mixed. Centres, apple green and white. Stems, ruby purple and violet of iron, half of each. Leaves, green brown No. 6 and emerald; in the very dark shadows, a little brown madder No. 108 and ivory black may be added.

"Trailing Arbutus." Ground, turtle gray. Flowers, white, with carmine No. 5 and ruby purple for tinting. Shadows, warm gray, a touch of mixing yellow, and carmine No. 5, with white for general tone. Stems, No. 108 and apple green; for the darker parts, such as the larger stems of the vine, use most of No. 108; for the younger stems of leaves and tendrils use most of apple green. Leaves, emerald green, with a very little 36 T, for general tone, shading with brown green No. 6 and apple green; where very dark add a little brown madder No. 108. Berries, No. 108 and carmine No. 5, the latter predominating.

"Wild Primrose." Ground, deep blue green. Flowers, ivory yellow; the same yellow and brown green No. 6 (about one third of the latter to two thirds of the former) for shadows; centres of flowers, No. 108. Leaves, ivory yellow, emerald green, and brown green No. 6. Stems, No. 36 T.

"Pansies." Ground, celestial blue. Flowers, turquoise blue and violet of iron, the upper leaves touched with deep purple. Centres, ivory yellow and violet of iron. White pansies with No. 108 and yellow pansies with No. 108 for centres. Leaves, 36 T, emerald green, and mixing yellow.

PLATE 402.—Ecclesiastical embroidery designs in miniature from the Royal School of Art Needlework at South Kensington.

PLATES 403, 404, and 405.—Embroidery designs from the Royal School of Art Needlework at South Kensington, for a picture mount, a menu frame, a chair back, and a lectern or pulpit hanging.

## THE "LUCA DELLA ROBBIA" PANEL.

THE striking double-page design in the middle of this number—"Luca Della Robbia"—may be painted either in oil or mineral colors. If enlarged to the proper size, it would be most appropriate for the centre panel of a fire-place where the grate is not in use. If oil colors are used, the material to be painted upon may be either a slab of slate or a panel of hard wood. If mineral colors are preferred, the design may be carried out on a number of different tiles, which are then put together as a whole. The scheme of color to be observed is as follows:

The background, which represents a bas-relief of light gray stone, surrounded by an arch of the same, is warm gray in its general aspect, with a few brilliant high lights, relieved by strong shadows. The uncovered bricks are red, varied by suggestions of mortar between them. The foreground, upon which the man is standing, is a platform of oak in full light. A piece of the moulding, with strongly accented light and shade, lies on the left. To the right are seen a gray stone slab, with a lump of mortar and a trowel, also a stone hammer with wooden handle. The artist himself is, of course, the principal object of interest, and must be made stronger in color than his surroundings. The costume is composed of a doublet of rather dark blue, warm in tone, with border of dull red. The sleeves are the same color, slashed with white at the elbow. Leggings of dull red and a blue cap with red cockade complete the costume. Make the complexion rather dark and the hair light brown.

To paint the design in oil: Begin by laying in the wall and bas-relief in general tones, putting in the details and finishing afterward. For the gray stone use yellow ochre, white, ivory black, raw umber, a little permanent blue, and burnt Sienna. Paint the red brick with Indian red, light red, yellow ochre, white, raw umber, and ivory black. A little permanent blue may be added in the half tints, and burnt Sienna in the shadows. The man's blue doublet and cap are painted with permanent blue, yellow ochre, white, madder lake, and burnt Sienna in the general tone. Add a little cadmium in the lights and raw umber in the half tints. The dull red of the border, sleeves, and leggings is painted with light red, madder lake, raw umber, ivory black, and white for the general tone. Add burnt Sienna and permanent blue in the shadows, and use yellow ochre in the lights. The man's hair is painted with bone brown, yellow ochre, light red, white, and a little ivory black. Use a little permanent blue in the half tints, and add burnt Sienna in the deeper accents of shadow. For the oak platform in the foreground use yellow ochre, raw umber, white, ivory black, and a little light red. Add permanent blue and burnt Sienna in the shadows. The stone slab and mortar are painted with the colors given for the bas-relief. Paint the man's complexion with yellow ochre, vermilion, white, light red, a little cobalt, raw umber, and ivory black, adding Indian red in the deeper tones and burnt Sienna in the warm accents of shade.

For mineral colors the same scheme of color is of course used. Paint the stone with ivory black, sky blue, and ivory yellow, and for the red bricks use flesh red No. 2, with ivory black. The oak boards are painted with jonquil yellow, shaded with sepia; the man's doublet with deep blue, shaded with black gray. For his dull red sleeves and leggings use flesh red, shaded with deep red brown. Paint the hair with sepia, toned with black. For the complexion, refer to the scale of colors for flesh painting given in THE ART AMATEUR for last May.

A CLEVER oil-portrait of a little girl by Miss Morning Glory Johnston, an accomplished amateur of Pittsburg, is shown at a well-known store in Union Square.

# Nonpareil Velvet

Received the only medals awarded at the International Exhibition, Amsterdam, 1883, and L'Academie Nationale de France 1884.

THIS charming material unites all the qualities which enable any lady to-day to dress simply, naturally, tastefully, and inexpensively. Owing to its intrinsic richness, and being full of what artists call "quality," it is better suited than any other material for a tight-fitting dress. Being so luxurious in itself it can dispense with bows and trimmings, and the more simply it is made the more unrivalled it is in richness and repose. It has its own peculiar characteristic folds—they are not angular like the folds of silk, but wonderfully soft, ample, and flowing, lending a queenly grace and dignity to the figure, and adapting themselves to every curve of the body.

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ANOTHER quality peculiar to the "NONPAREIL" VELVETEEN is, that while it is lighter and healthier than many other fabrics of which indoor costumes are made, it at the same time makes a walking dress suitable for almost any season. The "pile" of the "NONPAREIL" VELVETEEN acts as a strong protective against cold, in the same manner as the fur of animals.

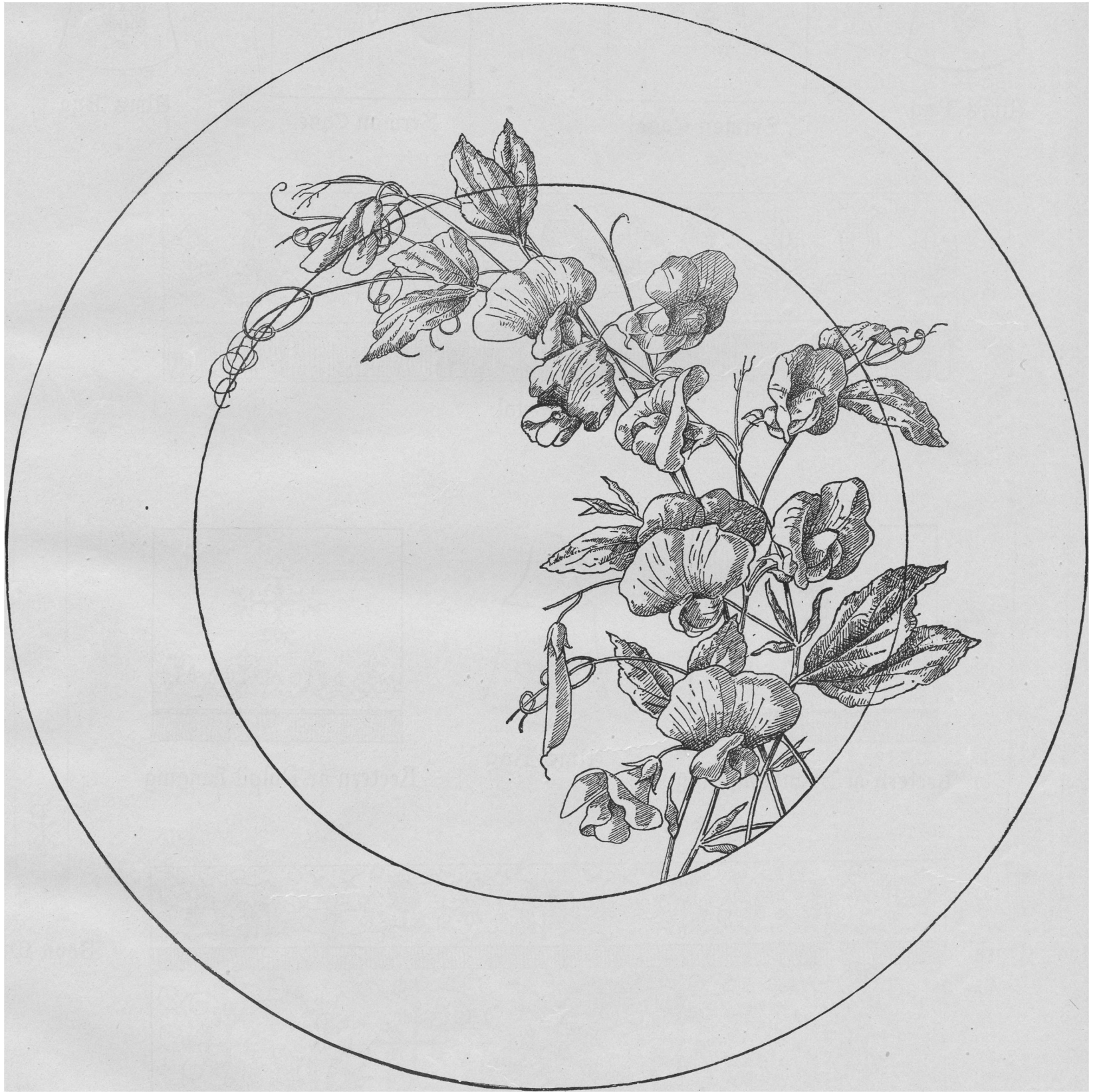
During the last decade ladies have dressed better than they ever did before; they have dressed more in obedience to sanitary laws and more in accordance with the Greek appreciation of the beauty of the human figure. They have now to facilitate them, in the cultivation of truth and beauty in costume, the charming and, at the same time, economical fabric known throughout the civilized world as the "NONPAREIL" VELVETEEN.

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# Supplement to The Art Amateur.

Vol. XII, No. 1. December, 1884.



*PLATE 400.—DESIGN FOR A DESSERT PLATE. "Sweet-peas."*

THE FIRST OF A SERIES OF TWELVE. By I. B. S. N.

(For directions for treatment, see page 15.)











# Supplement to The Art Amateur.

Vol. XII. No. 1. December, 1884.







PLATE 401.—DESIGNS FOR CUPS, SAUCERS, BUTTER PLATES AND TEA PLATES.

(For directions for treatment, see page 26.)

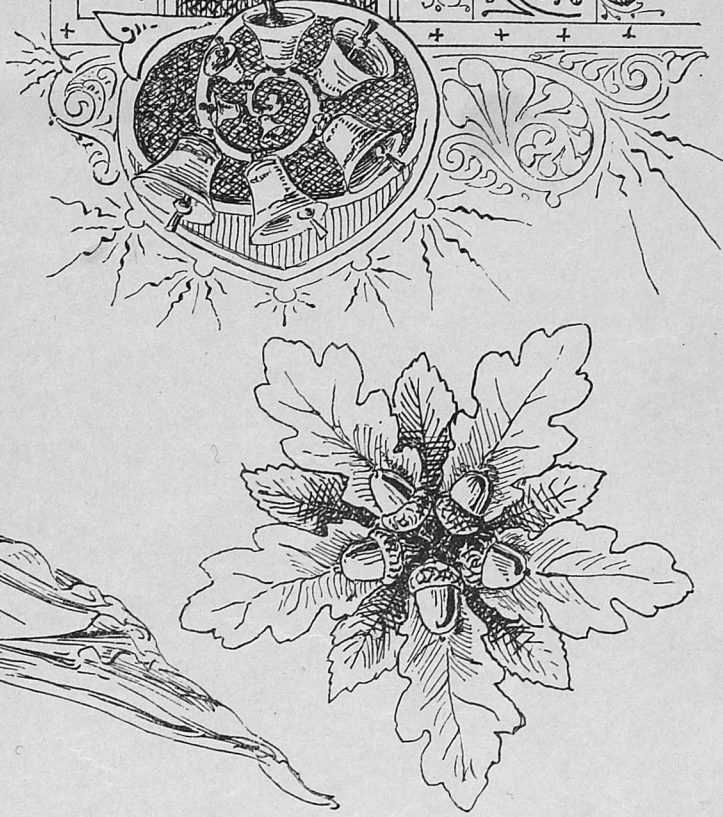






PLATE 403.—DESIGNS FOR A PICTURE MOUNT AND A MENU FRAME.  
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.



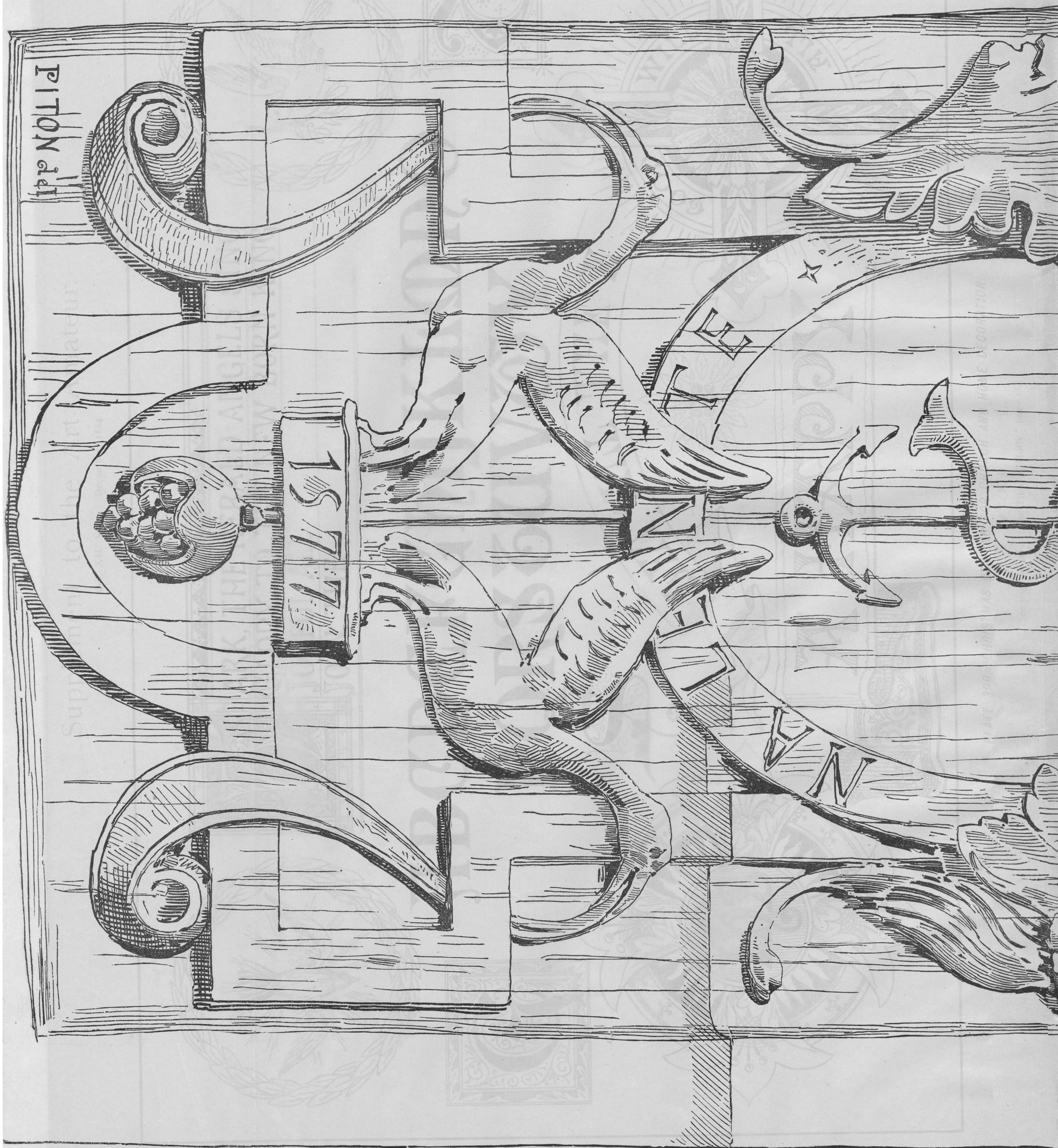


I HEARD THE BELLS ON

MISLEMAS

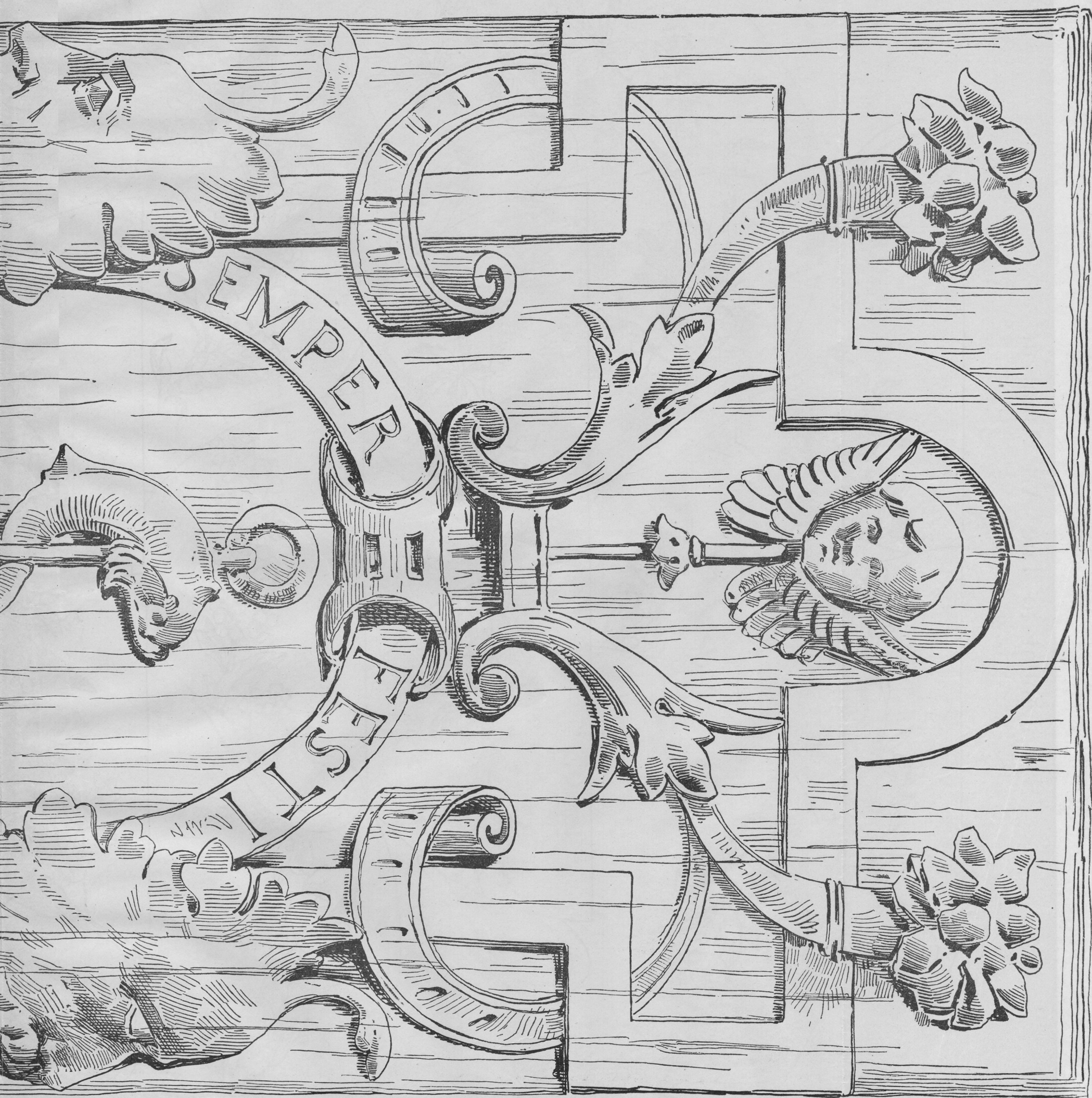
THEIR OLD FAMILIAR CAROLS PLAY  
AND WILD AND SWEET  
THE WORDS REPEAT  
OF PEACE ON EARTH—GOOD WILL TO MEN.



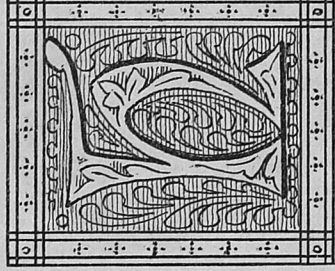
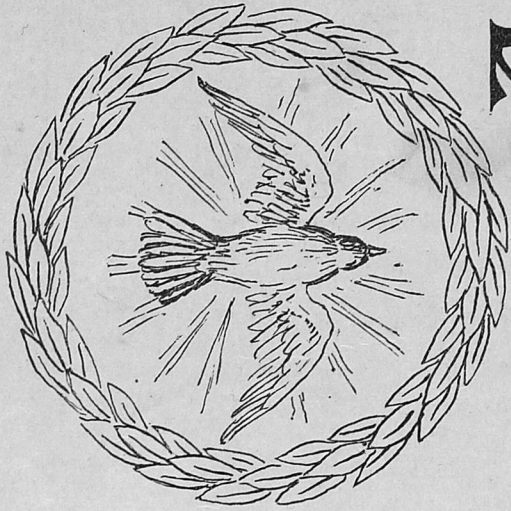


Panel of a door. Cabinet, carved wood. L





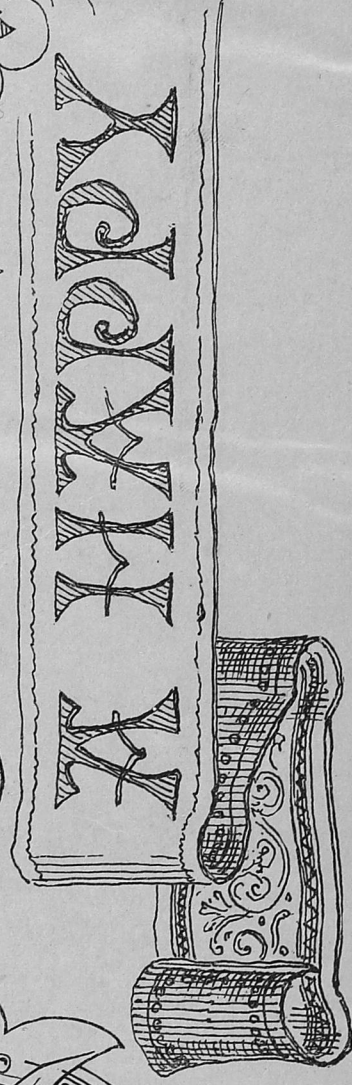
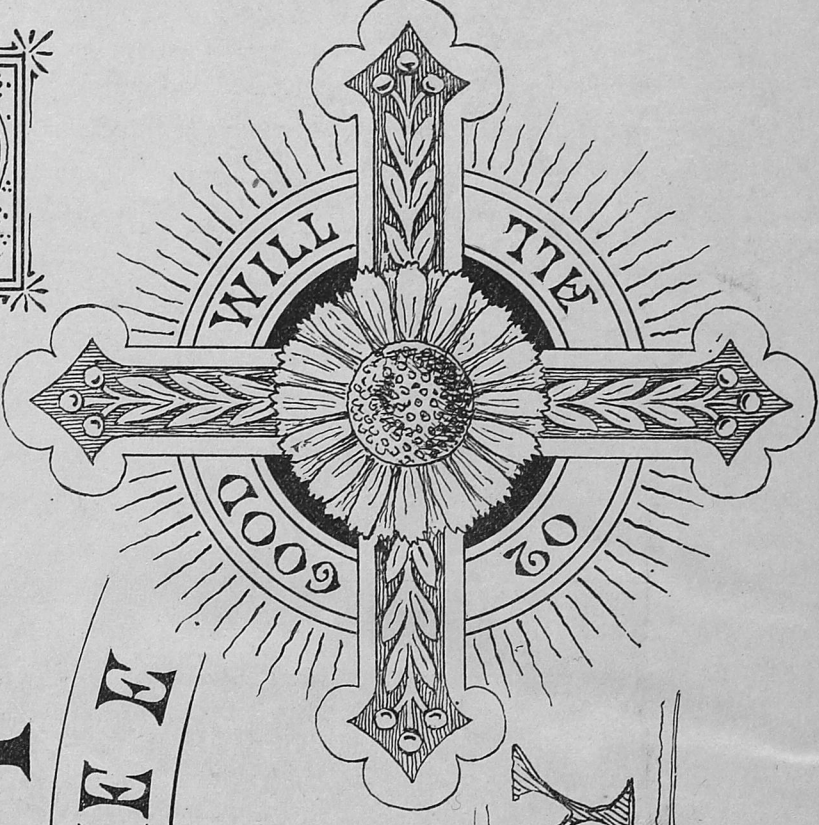
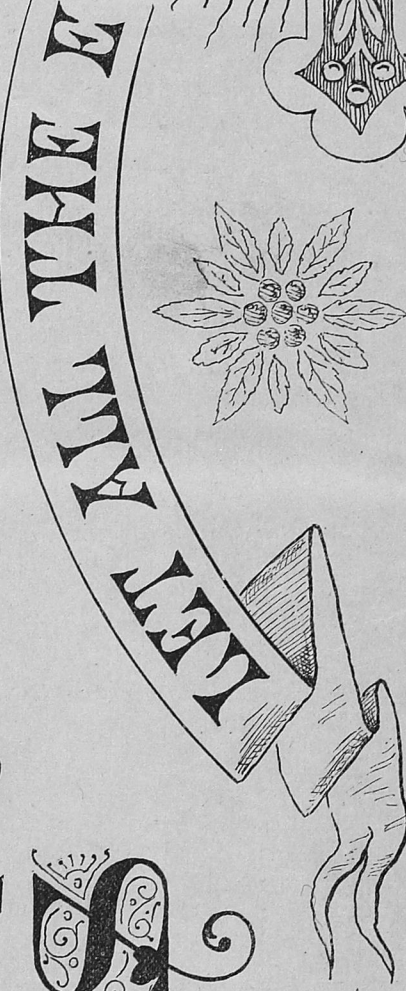
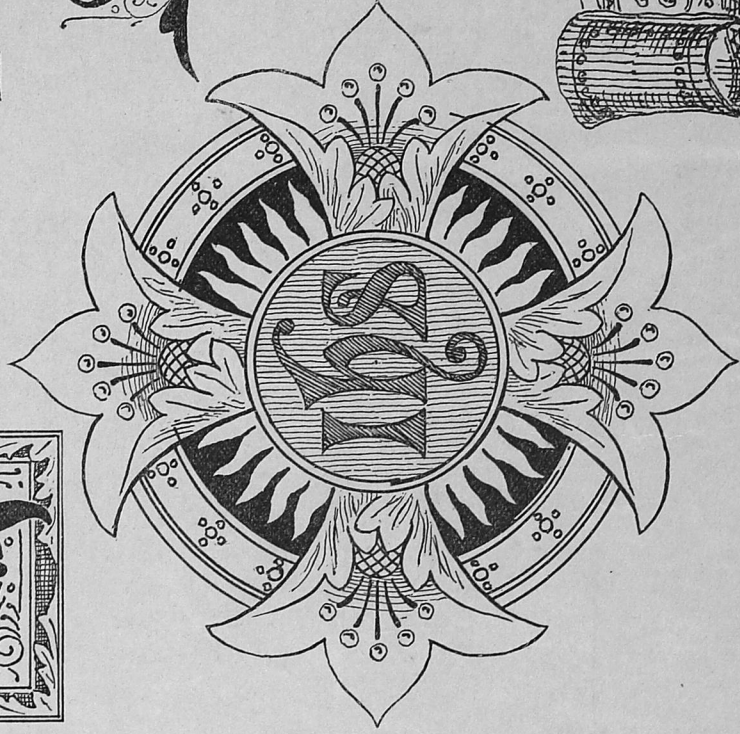




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GLORY TO THE NEW BORN KING  
JOYFUL ALL  
JOIN THE



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PQRSUVWXYZ





# Supplement to The Art Amateur.

Vol. XII. No. 1. December, 1884.

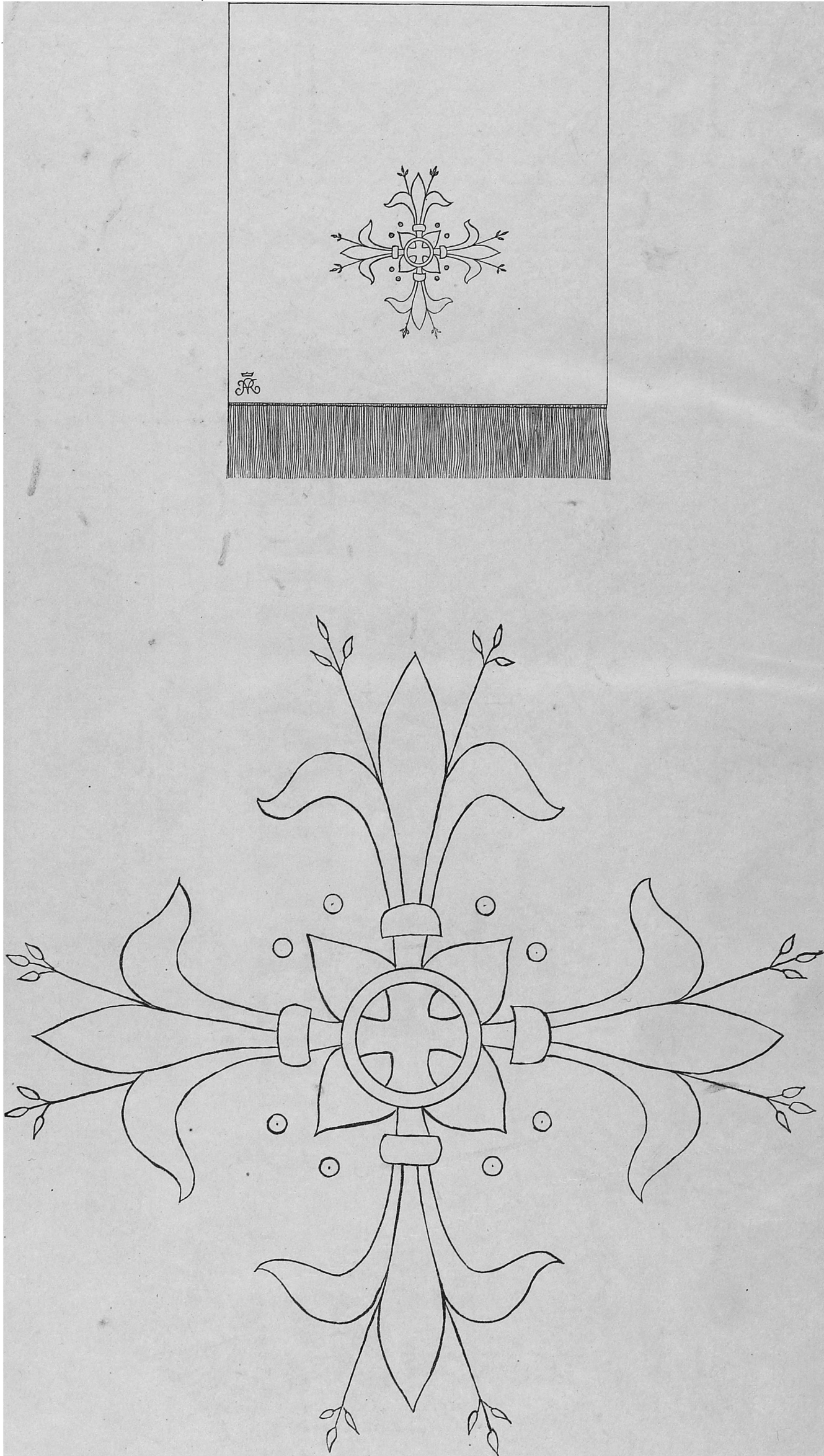


PLATE 405.—DESIGN FOR A LECTERN OR PULPIT HANGING.  
FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

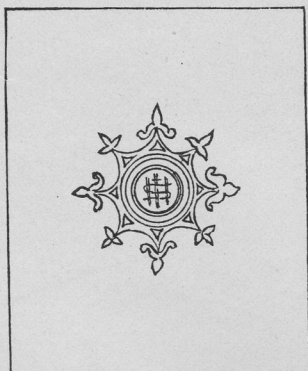


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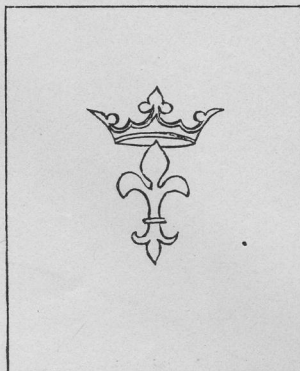
Vol. XII. No. 1. December, 1884.



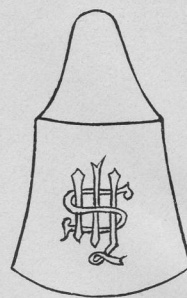
Alms Bag



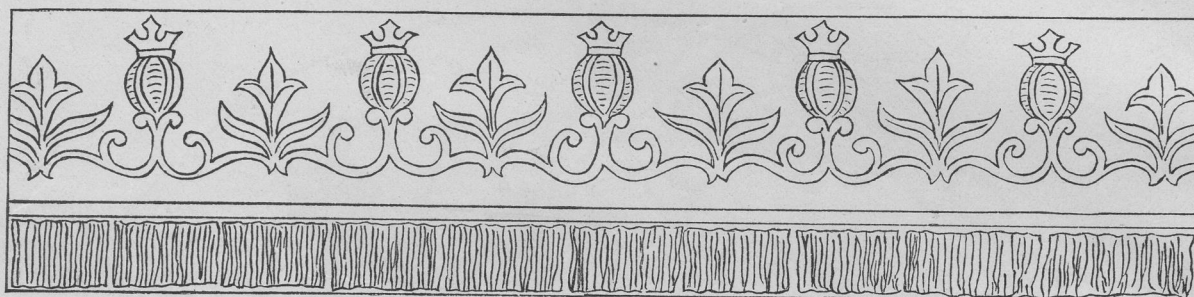
Sermon Case



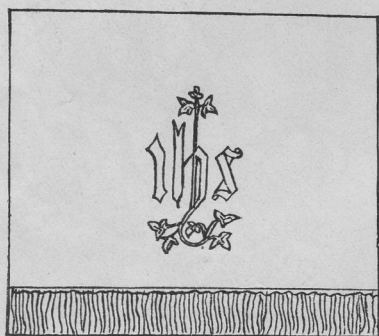
Sermon Case



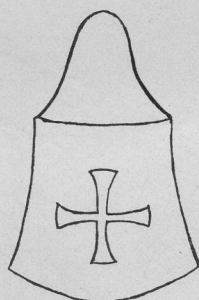
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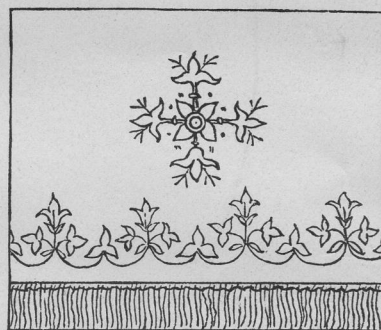
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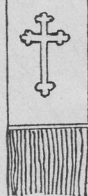
Lectern or Pulpit Hanging



Alms Bag



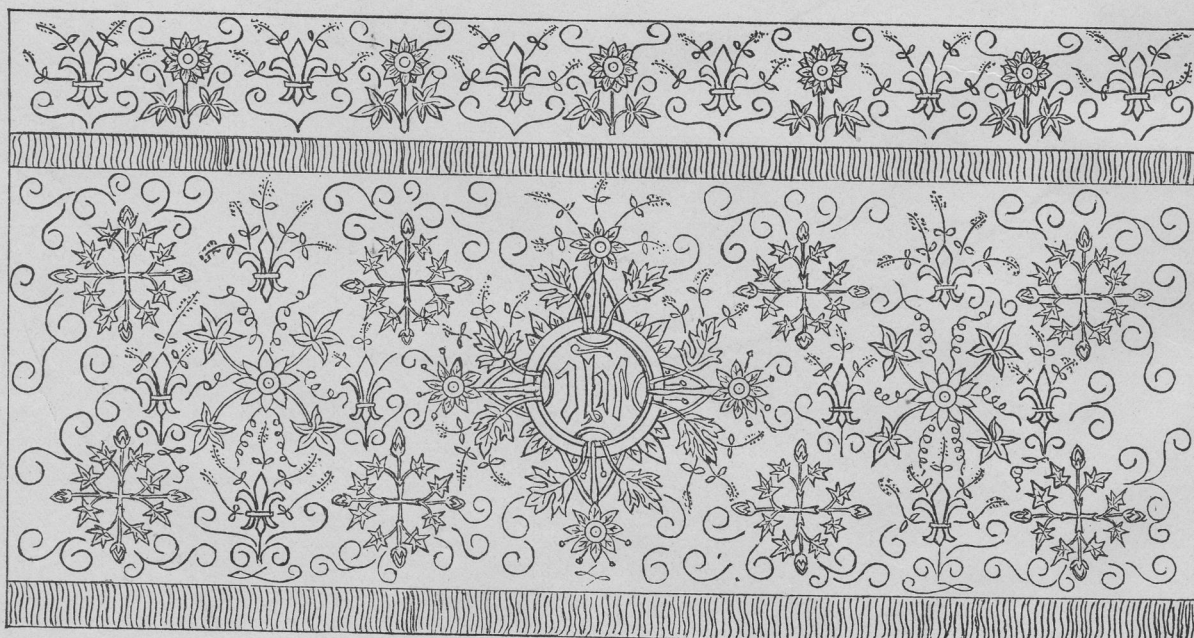
Lectern or Pulpit Hanging



Book Mark



Book Mark



Altar Cloth





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**ART IN THE HOUSEHOLD**

VOL. XII.—No. 1.

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IDEAL HEAD.

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"LUCA DELLA ROBBIA."

DECORATIVE PORCELAIN PANEL, EXECUTED BY DOULTON & CO., LONDON.

FOR DIRECTIONS FOR TREATMENT IN MINERAL AND IN OIL COLORS, SEE PAGE 26.